

Australasian
Dance
Collective

THREE

MACINDOE /
MCCARTNEY /
LARGE

20-23 March
Brisbane Powerhouse

THREE

MACINDOE / MCCARTNEY / LARGE

Presented by Australasian Dance Collective
and Brisbane Powerhouse | Part of OHM 2024

Dull Boy Alisdair Macindoe

20-minute interval

Tiny Infinite Deaths Amber McCartney

15-minute interval

Truth Beauty Suffering Jenni Large

Australasian Dance Collective acknowledges the Traditional Custodians of country throughout Australia and their deep connections to land, sea and community. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.



A NEW TRIPLE BILL SHOWCASING THREE BOLD CHOREOGRAPHIC VOICES IN A NEXUS OF SOUND AND PERFORMANCE.

Evocative, visceral, invigorating — *THREE* returns in 2024. Witness the stunning versatility of the ADC company artists through these boundary-pushing new creations.

Award-winning choreographer and contemporary dance artist, Jenni Large, is joined by long-time collaborator, Anna Whitaker, a composer with a palate for experimental, acousmatic works. Large's work is described as a fusion of the personal, political, and transformational forces of embodiment.

One of Australia's most exciting talents and leading multidisciplinary artist, Alisdair Macindoe, returns with a new commission and composition. Macindoe's work spans performance and technology and his distinct ability to coalesce dance and music creates truly exhilarating experiences for audiences.

Following rave reviews, Brisbane will finally have the chance to see Amber McCartney's highly acclaimed and provocative solo work, *Tiny Infinite Deaths*, set to a pulsing, experimental soundtrack by Makeda Zucco.

ADC's *THREE* provides a platform for creative risk-taking, elevating a myriad of voices to produce new and invigorating art. Heralded as an experience "which will remind you what it feels like to be human — to be alive", *THREE 2024* is set to be just as extraordinary.

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AUSTRALASIAN DANCE COLLECTIVE IS ONE OF THE NATION'S LEADING CONTEMPORARY DANCE COMPANIES.

THE COURIER-MAIL

Established in 1984 as Expressions Dance Company by Maggi Sietsma AM, the company has created more than 180 works by 80 national and international choreographers.

Harnessing the talent of an extraordinary ensemble of six dancers, the company has achieved significant recognition through national awards, including three Helpmann Awards and three Australian Dance Awards.

Brisbane-based ADC is a significant cultural resource and a leading provider of dance performance and sector development. We recognise the need to be nationally and internationally connected, represented through our diverse range of local and global partnerships.

Our core desire is to harness the power of the collective. Our signature is one of plurality not a singular fingerprint. In all areas of creation and performance we work as a collective where like-minded individuals have robust and invigorating conversations that give rise to new dance, to new art.

ADC invests in artists and art and cultivates interdisciplinary collaborations and imaginative partnerships. Through dance, we embrace an intergenerational focus and innovative co-creations — eliciting and presenting these myriad voices and forms to create something never seen before.

DANCE AUSTRALASIAN COLLECTIVE

ARTISTIC DIRECTOR'S NOTE

It is with immense pleasure that I welcome you to this year's iteration of *THREE*.

At ADC, our vision is to harness the collective energy of like-minded individuals, engaging in robust conversations that give rise to new dance, new art. *THREE* embodies this ethos with its celebration of myriad perspectives and demonstration of choreographic excellence.

For this year's program, three choreographers, three composers, three costume designers, a lighting designer, a production team and a brilliant ensemble of artists have given their all in the creation of a program that is rich, complex and relevant and provokes a visceral response.

Jenni Large, a rising star in the Australian dance scene, has brought her distinctive voice to the stage, with a dark, ironic, playful and challenging work which is brilliantly scored by her long-time collaborator Anna Whitaker.

Alisdair Macindoe has brought his multidisciplinary genius to the program with his second choreographic commission for ADC coupled with an incredible score that leaves you with an endorphin hit not dissimilar to going to a brilliant gig.

I'm thrilled to complete the 2024 triple bill with *Tiny Infinite Deaths* by Amber McCartney. This extraordinary solo work was recently presented at the NGV Melbourne in RISING Festival, where it garnered great acclaim, so it is wonderful to have Amber perform with us as a guest artist of the Collective.

AMY

The inclusion of an independent artist presenting a work as part of *THREE* will become a feature of this program, further exemplifying our dedication to amplifying a plurality of artistic voices.

An integral driver behind the curation of *THREE*, is the desire to commission people that leave a truly positive and indelible mark on the company. The choreographers are formidable makers but also possess such warmth and intelligence — to have them share their creativity and knowledge so generously with us has been such a gift. Their processes have sparked meaningful discourse, created a safe and humour filled environment, invited contribution, and promoted collegiality.

On the cusp of this third season of *THREE*, I extend my deepest gratitude to our donors, supporters, and collaborators whose unwavering generosity enables us at ADC to fulfill our mission of nurturing choreographic excellence and bringing transformative art to audiences. Your contributions not only sustain our work and a myriad of artists, but also affirm and enable the profound impact of art on our community.

I welcome you to *THREE* — where many brilliant artists converge, and innovation thrives. Thank you and enjoy the show.

AMY HOLLINGSWORTH

Artistic Director & CEO
Australasian Dance Collective

HOLLINGSWORTH



In 2009 after receiving an invitation to join Facebook and reading the entire terms and conditions of the membership, I chose to boycott all social media in perpetuity. At the time the issues that would come from creating a social structure this way were apparent to me, and I found it confounding and confusing that the whole thing took off.

Dull Boy is an intuitive response to what feels like experiencing an increasingly force-fed experience of capitalism, marketing, professionalisation, commercialisation, and commodification of social interaction.

As we move closer and closer to a cultural theology that centres the self, there is an increasing confabulation of our working and personal identities. This in and of itself is not a bad revolution but coupled with large monolithic financial and social power structures, we are leaving ourselves vulnerable to manipulation, dissonance, and increased imbalance.

There is a swelling of emotions that begins to emerge when I meditate on what I feel the world expects me to do in terms of social media and branding myself, and as a creative, there is no relief to that pressure. I have maintained my boycott and am grateful for the indelible mark left by simply clicking the 'I do not accept' button. I hope by reading this that you may feel a little less beholden to these mechanisms. I also hope there is something inside you that connects to and reflects on these ideas as you experience *Dull Boy*.

ALISDAIR MACINDOE

CREATIVES

Choreographer Alisdair Macindoe
in collaboration with
the dancers of ADC

Composer Alisdair Macindoe

Lighting Designer Ben Hughes

Set & Costume Design Chloe Greaves &
Alisdair Macindoe

DULL

BOY

The maggot will be your guide through the in-between. Don't take anything with you, remove your jewellery, watch and unzip.

AMBER MCCARTNEY

CREATIVES

Choreographer
& Performer Amber McCartney

Composer Makeda Zucco

Lighting
Realisation Claire Browning
& Ben Hughes

Costume Designer Andrew Treloar



TINY INFINITE DEATHS



Truth Beauty Suffering explores the duel between romance and capitalism. Two constructs born and raised alongside one another, till death do they part. Starved by profound loneliness, we lust for fantastical ideals while capitalism benefits from our fragile self-esteem... All is not fair in love and war.

Mirroring the socio-cultural tragedy of our yearning hearts, this twisted fairytale consumes and criticizes the romantic utopia. Star-crossed lovers sing, slap and smear towards and away from connection. What will it take for a love ethic to prevail?

"A love ethic presupposes that everyone has the right to be free, to live fully and well. To bring a love ethic to every dimension of our lives, our society would need to embrace change." Bell Hooks

JENNI LARGE

CREATIVES

Choreographer	Jenni Large in collaboration with the dancers of ADC
Composer	Anna Whitaker
Lighting Designer	Ben Hughes
Costume Designer	Bethany Cordwell

TRUTH BEAUTY SUFFERING

ALISDAIR MACINDOE

CHOREOGRAPHER & COMPOSER
DULL BOY

Alisdair Macindoe is an independent multidisciplinary choreographer living on unceded stolen Woi Wurrung country (Melbourne, Australia). With an interest in extending the boundaries of choreographic practice, Alisdair's work spans dance, sound, electronics, coding and text. Recent works have seen him explore automated dance and Artificial Intelligence; new technology for music expression; trans-humanism; waste and climate change; and identity in the age of narcissism.

Alisdair's independent and collaborative work has been commissioned and presented widely, including *Forgery* (2021, Australasian Dance Collective and Brisbane Festival); *Progress Report* (2023 and 2021, with co-director Alison Currie for Vitalstatistix and Frame Biennial @ The Substation); *System Error* (2021, co-created with Chamber Made and Tamara Saulwick for Arts House); *Reference Material* (2021, Darebin Speakeasy); *Noncompete* (2018, The Substation); *Meeting* (2015, with co-creator Antony Hamilton, commissioned by Arts House, presented across 35 international seasons) and *Bromance* (2010, Next Wave, Arts House and Performance Space).

Alisdair has received five Greenroom awards; an Australian Helpmann Award and a New York Performing Arts Award 'Bessie'. He was the 2019 Resident Director for Lucy Guerin Inc; the 2019 Ausdance Peggy Van Praagh Fellow; the 2020 Dancenorth NOSHOW resident; a 2020-21 Sidney Myer Foundation Creative Fellow and a recipient of the 2022 Chloe Munro Mid-Career Fellowship. He is a current board member of Ausdance Victoria.

Alisdair has an extensive history of almost 20 years working as a dancer (36 works) and sound designer (52 works) for some of Melbourne's most celebrated choreographers, including his career-spanning mentor Lucy Guerin.

AMBER MCCARTNEY

CHOREOGRAPHER & PERFORMER
TINY INFINITE DEATHS

Amber McCartney is a Naarm/Melbourne-based dancer and choreographer. Her practice incorporates prosthetics, mask-making, film and practical special effects to create new augmented bodies, unfamiliar to both the performer and viewer. Amber has worked extensively with Chunky Move, Lucy Guerin Inc. and is a creative associate of Tasdance.

Amber received a John Truscott Artists Award for her solo *Tiny Infinite Deaths*, performed in RISING 2023 at the National Gallery of Victoria. The work originally premiered as part of *Pieces 2022*, commissioned by Lucy Guerin Inc and The Substation. In 2023 Amber premiered her solo *Baby Girl*, commissioned by Tasdance, for MONA FOMA in the Nolan Gallery, Mona.

In 2022 she was honoured to receive a Chloe Munro Fellowship from Lucy Guerin Inc. She won a Green Room Award for Best Performer in Prue Lang's *Project F* and was a finalist for Telstra Emerging Choreographer Award. Her film *Tiny Passenger* was screened in dance(lens), Dancehouse. In 2020 Amber was a recipient of Solitude 1, Chunky Move's home-based residency program and created her film *Softtrap* for the 2021 Activators program.



JENNI LARGE

CHOREOGRAPHER
TRUTH BEAUTY SUFFERING

Jenni Large is a dancer, performer, teacher and award-winning choreographer based on palawa country in lutruwita/Tasmania. Driven by the personal, political and transformational forces of embodiment, Jenni seeks joy and connection through her practice.

Since graduating from WAAPA in 2010 Jenni has collaborated extensively throughout Australia and performed across the world with artists and companies including; Tasdance (2012-13 and 2019-present performing works by Adam Wheeler, Jo Lloyd, Larissa McGowan, Anna Smith, Byron Perry and Tanja Liedtke), Dancenorth (2015-2020 performing works by Kyle Page, Amber Haines, Lee Serle, Alisdair Macindoe, Lucy Guerin, Gideon Obarzanek, Stephanie Lake, Ross McCormack and Jo Lloyd) as well as Legs On The Wall, Leigh Warren & Dancers/SA Opera, GUTS Dance, Ashleigh Musk, Aimee Smith, Sue Peacock and Isabella Stone.

Jenni's choreographic work is a cross-section of dancing, performance/endurance art, object and sculpture. Centering materials to subvert relational narratives she is transfixed on unpacking socio-political themes that impact women. Her works imbue a playful/serious sexual undertone, utilising the tropes of popular-culture, horror and comedy as an entry point for dialogue around stigma.

Jenni's recent works include; *Faux Mo House Party* (MONA FOMA 2022), *Wet Hard* — winner of the 2022 Keir Choreographic People's Choice Award, *Body Body Commodity* (MONA FOMA 2023) and *Phantom Femme Fatale* (The Old Fitz & Desert Festival 2023), *SUCKER* (Sydney Dance Company's New Breed). Recently Jenni was a recipient of a Chloe Munro Fellowship and Asia Link Singapore Arts Now exchange with Tasdance.

MAKEDA ZUCCO

COMPOSER
TINY INFINITE DEATHS

Makeda Zucco is a multidisciplinary artist living in Eora (so called Sydney, Australia). Her work is focused primarily in the sonic space — creating her own lucid texture driven music, composing for dance and film, djing and most recently, songwriting.

Her sound is one which is ever-evolving and refuses to be pinned down - taking ideological and aesthetic cues from a broad spectrum of post-punk, experimental, pop and electronic music influences. She has earned performance slots alongside HTRK, Klein, Peggy Gou, Aisha Devi, 33EMYBW, Ross from Friends; also accruing an enviable CV of local and international festival slots.

Makeda has presented commissions at Dark Mofo, Red Bull Music, Soft Centre, Rising, Vivid Live; and institutions including Art Gallery of NSW, ACMI and MONA. Her music for Amber McCartney's dance work *Baby Girl* was praised by MONA FOMA's Artistic Director Brian Richie as a highlight of the 2023 festival.



THE CREATIVES OF THREE

ANNA WHITAKER

COMPOSER
TRUTH BEAUTY SUFFERING

Anna Whitaker is a multi-award-winning Meanjin/Brisbane based sound designer and composer with a palate for experimental, acousmatic works and surround sound composition. She graduated from Queensland Conservatorium of Music with a Bachelor of Music Technology, and since has designed and composed for productions including MONA FOMA, Sydney Dance Company, Australasian Dance Collective, The Farm, Tasdance, Stompin', Aha Ensemble, La Boite Theatre Company, Brisbane Festival, Bleach* Festival, HOTA Gold Coast, Festival 2018, Vulcana Circus and Playlab.

Her vast background in classical music and technology-based sound art result in musical concoctions from the traditional and contemporary worlds. Anna received the 2020/2021 and 2019 Matilda Award for Best Sound Design for her work on Michael Smith's *Cowboy* and The Farm's *Throttle* respectively. Anna's unique voice is also evident in her installation works which have exhibited at Bleach* Festival, HOTA, MetroArts and QPAC Museum. Anna has a strong interest in composition for contemporary dance and making and collaborating with regional artists and communities.



CHLOE GREAVES

SET & COSTUME DESIGNER
DULL BOY

Chloe Greaves is a costume and set designer working in film and theatre across Australia and internationally.

She was born and trained on the land of the Wurundjeri of the Kulin nation and is now based on the land of Turrbal people. Chloe acknowledges all elders past, present and emerging and the strong tradition of storytelling on this land.

She studied at Victorian College of the Arts completing a bachelor of theatre production in 2008.

Her theatre work has seen her design for companies including Dancenorth, Belvoir, Malthouse, Chunky Move, Melbourne Theatre Company, Queensland Theatre, Red Stitch, La Boite, Victorian Opera and The Juilliard School.

In the film industry, she has worked with companies including Madman Productions, The Directors Group, Pixel Kitchen, OTTO Empire, Pancho and Guilty.

She has designed music videos for artists including San Sisco, Alison Wonderland, DZ Deathrays, Guy Sebastian and Montaigne.

From 2017 — 2019 she was a panellist for the Greenroom Awards Theatre Companies panel. In 2021-2022 Chloe was the designer in residence at La Boite Theatre. She is a member of the Australian Production Design Guild.



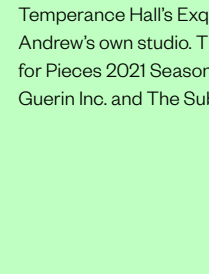
ANDREW TRELOAR

COSTUME DESIGNER
TINY INFINITE DEATHS

Andrew Treloar is an artist working between contemporary art, dance and fashion design through multiple practices and collaborations. These include recent projects with Henry Jock Walker, Jack Riley, Daniel Riley, Dancenorth, Jo Lloyd, Marrugeku, Lucy Guerin Inc., and Chunky Move. His design work has shown across many venues and festivals throughout Australia including the 2018 Commonwealth Games Opening Ceremony.

He completed a Masters in Fine Art by Research in 2014 at University of Melbourne, Faculty of Fine Arts and Music (VCA) studying interrelationships between training and conditioning practices in dance and sport to generate processes for making art works. Andrew's Visual Arts practice includes a strong component of problem-solving and material research, which has covered wearable sculptures (*Metal*, 2020), techno-slime installations (*The Venusian Slip 1.0*) and multi-venue live-streams (*Porous Space. Simultaneous Event.*, 2014).

In collaboration with Harrison Hall, Harrison Ritchie-Jones and Luigi Vescio, he made and produced *The Venusian Slip*, which had successful seasons in 2018 and 2020. He is currently in development for new work with Harrison Hall, which has been sustained by residencies at Abbotsford Convent, Lucy Guerin Inc.'s Moving Forward residency program, Temperance Hall's Exquisite Corps residency and in Andrew's own studio. They showed *Surprise, Surprise* for Pieces 2021 Season commissioned by Lucy Guerin Inc. and The Substation.



BETHANY CORDWELL

COSTUME DESIGNER
TRUTH BEAUTY SUFFERING

Bethany Cordwell is an award-winning costume and fashion designer based in Meanjin/Brisbane and is known for creating highly detailed conceptual works of art in both wearable and visual forms.

Graduating from QUT with a Bachelor of Design-Honours (Fashion Design), Cordwell's practice sparks conversation and wonder through its strong aesthetic, visual narrative and focus on creating thought-provoking work through an immersive and inviting lens.

Recently, Beyoncé wore her black and white bodysuit from Bethany's latest collection *Warped Observance* in her album artwork imagery for her 7th solo album — *Renaissance*.

From this exposure, Bethany's work has been featured in British Vogue, Vogue Australia, Grazia and Dazed magazine.

Bethany is passionate about creative collaboration and is thrilled to be working with Jenni Large, ADC dancers and making her costume design debut with ADC this season.



THE CREATIVES

OF THREE

BEN HUGHES

LIGHTING DESIGNER

DULL BOY & TRUTH BEAUTY SUFFERING

LIGHTING REALISATION

TINY INFINITE DEATHS

Ben Hughes is an award-winning lighting designer for theatre, dance and opera. His designs have appeared on stages both throughout Australia, and internationally. He is Associate Artistic Director of The Danger Ensemble.

Credits include: for Australasian Dance Company, *THREE 2.0*, *Forgery*, *Aftermath*, *The Dinner Party (The Host)*; for Queensland Ballet, *Strictly Gershwin*, *The Masters Series*, *Giselle*; for Queensland Theatre, *The Almighty Sometimes*, *The Sunshine Clube*, *Return to the Dirt*, *Boy Swallows Universe*, *Triple X* (with Sydney Theatre Company), *Mouthpiece*, *Antigone*, *L'Appartement*, *Twelfth Night*; for Sydney Theatre Company, *Poison of Polygamy* (with La Boite), *Black is the New White* (and national tour); for Melbourne Theatre Company, *37*; for QPAC, *Jersey Boys* (with Prospero Arts), *Is That You Ruthie?* (with Oombarra Productions), *Breaking the Castle*; for Opera Queensland, *Don Giovanni*, *Mozart Airborne*

(with Expressions Dance Company and Natalie Weir); for La Boite, *IRL*, *The Last Five Years*, *Awake*, *Naked and Screaming*, *The Neighbourhood*, *From Darkness*; for Brisbane Festival, *Bananaland*, *Salamander*; for Prospero Arts, *Singing In The Rain*, *Wizard Of Oz*; for Meryl Tankard, *Two Feet* (Adelaide Festival and Hong Kong Arts Festival); for Dead Puppet Society, *Legs on the Wall*, Brisbane Festival and Sydney Festival, *Holding Achilles*.

Ben won the 2023 Matilda Award for Best Lighting Design for *Salamander* and has received Australian Production Design Guild Award nominations for *Medea*, *Twelfth Night*, and *Boy Swallows Universe*; and numerous Matilda Award nominations for Best Lighting Design including for *Boy Swallows Universe*, *L'Appartement*, *Switzerland*, *Good Muslim Boy*, *The Crucible*, *John Gabriel Borkman* and *Mother Courage and Her Children* and for Best Set Design for *Caligula* (co-design).

Ben lectures in lighting design at Queensland University of Technology.



TYREL DULVARIE

COMPANY ARTIST

Tyrel Dulvarie is from Kimuy, he is a descendant of the Yirrganydji, Djirrabul, Kalkadoon and Umpila peoples. He trained at the Aboriginal Centre for the Performing Arts in Meanjin, 2011-2013, and took part in Sydney Dance Company's Pre-Professional Program in 2015.

Since then, Tyrel has performed creations by Stephen Page, Frances Rings, Daniel Riley, Elma Kris, Jasmin Sheppard, Waangenga Blanco, Deborah Brown, Beau Dean Riley Smith, Jiri Kylian, Melanie Lane, Hofesh Shechter, Jack Lister, Alisdair Macindoe, Cass Mortimer-Eipper, Kate Harman, and Gabrielle Nankivell.

In 2019 he received the Australian Dance Award for Outstanding Performance by a Male Dancer for his standout performance in Bangarra Dance Theatre's *30 Years of Sixty Five Thousand*. Tyrel has a strong love and value for culture, representation, diversity, and the arts.

HARRISON ELLIOTT

COMPANY ARTIST & REHEARSAL ASSOCIATE

For the past decade, Harrison has worked as an independent artist and with various Australian companies such as Buzz Dance Theatre, Barking Gecko Theatre Company, Force Majeure and Australian Dance Theatre. He has toured nationally and internationally, performing throughout Australia, Europe, South America and North America.

Harrison's first choreographic work *Fire Door: Do Not Obstruct* was presented by STEPS Youth Dance Company (2011). At ADT he presented his solo *A Man Stands in a Transport Terminal* (2017) and duo *YOU2* (2018). As part of the *Succession* 2022 season, Harrison choreographed *Passage* with the ADC Youth Ensemble.

In 2019 Harrison was nominated for an Australian Dance Award for Outstanding Performance by a Male Dancer for his performance in ADT's work *South*.

Since joining ADC in January 2022, Harrison has performed repertoire and collaborated on new works such as *THREE 1.0*, *THREE 2.0*, *Lucie In the Sky*, *Salamander* and *Halcyon*.



MEET THE
COLLECTIVE

LILLY KING
COMPANY ARTIST

Originally from Boorloo/Perth, Lilly King studied at the Western Australian Academy of Performing Arts graduating in 2017 with a Bachelor of Dance (Elite Performance).

Lilly then worked as an independent artist creating with choreographers April Vardy, Brooke Leeder, Mitch Harvey, Olivia Hendry, Robert Tinning, Sally Richardson, Scott Elsterman, Scott Ewen, Shona Erskine, Stephanie Lake, and internationally with Iratxe Ansa & Igor Bacovich. In 2019, she was awarded Best Newcomer — Dance in the Performing Arts Awards WA for her roles in Brooke Leeder's *RADAR* and Scott Elsterman & Shona Erskine's *BANG! BANG!*

Lilly was also a founding member of Syndicate Performance, co-creating shows *Us*, *At the Moment* (2018), *The Kitchen Sync* (2019) and *SPEECH!* (2020).

In January 2022 Lilly joined ADC, debuting in a regional tour of *THREE 10* and has since performed works with the company by Amy Hollingsworth, Cass Mortimer-Eipper, Gabrielle Nankivell, Hofesh Shechter, Jack Lister, Kate Harman and Melanie Lane.

TAIGA KITA-LEONG
COMPANY ARTIST

Born and raised in Sydney, NSW, Taiga Kita-Leong trained at Sydney Dance Company's Pre-Professional Program in 2020. Upon graduating in 2021 he performed graduation season works by Rafael Bonachela, James Vu Anh Pham and Gabrielle Nankivell.

In January 2022, he performed in Ohad Naharin's critically acclaimed *DECADANCE* as part of Sydney Festival as a guest artist with Sydney Dance Company.

As an independent, Taiga has performed *The Rivoli* by Miranda Wheen touring nationally with Dance Makers Collective; *JORDAN GOGOS* as part of Afterpay Australian Fashion Week; *PRESS PLAY* for Vivid Sydney and *Skip It* by Davide Giovanni for Hermès. He has worked with choreographer Meryl Tankard in her newest work *KAIROS* that debuted as part of Sydney Festival in 2023.

Taiga joined ADC early 2023 as a Company Artist debuting in *Lucie In the Sky* choreographed by Amy Hollingsworth and most recently performing in *Halcyon* choreographed by Jack Lister.

LILY POTGER
COMPANY ARTIST

Hailing from Garlambirla (Coffs Harbour), Lily trained with Rambert School of Ballet and Contemporary Dance in London.

Their personal exploration exists in the body and its experience. They seek to explore the limits of dance within community and commons and investigate how movement as a medium can be a modality for social systems, colonialism and place — using the findings of these investigations to negate and challenge the traditional structures of formalised contemporary dance.

During their career, Lily has worked most notably with, Hofesh Shechter, Christopher Bruce, Anthony Matsena and The Bait Fridge. They have performed in the UK and Australia and have a close performing relationship with MUD experimental performance community based on Kurna Country, SA. Lily facilitates workshops and classes in Tandanya to provide spaces for the exchange of knowledge and the strengthening of community bonds.

Since returning from the UK Lily has created and collaborated on works focusing on access and sharing between community and art in NSW and SA. Lily joined ADC as a Company Artist in 2023 and performed in *Halcyon* by Jack Lister.

GEORGIA VAN GILS
COMPANY ARTIST

Georgia Van Gils is an Australian movement artist from Guringai Country, honing her contemporary skills at New Zealand School of Dance, where she graduated in 2017. Since then, she has been on an exhilarating journey, collaborating with renowned choreographers and companies across Australia and abroad.

Her dance ventures include working with Stephanie Lake, *Legs on the Wall*, STRUT Dance, CO3 Company, Catapult Dance Company, and more.

Georgia's performances have presented in festivals such as the Perth Festival, where she performed in the re-staging of Hofesh Shechter's *THE BAD* in 2020, The Farm's beachfront work *Ninth Wave* in 2022 and Crystal Pite's *10 Duets on a Theme of Rescue* in 2023. Georgia's other performance highlights include Tanja Liedtke's *Construct*, Kristina Chan's new work *Brightness* and Kimberley Parkin's *Cry Baby*. Recently, Georgia has joined ADC as Company Artist for 2024, premiering in *THREE* as part of OHM Festival.



**MEET
THE COLLECTIVE**

MEET THE COLLECTIVE

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Brisbane | September 2024

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Program supported by the Queensland Government
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Photography Justin Ridler. Pictured Josie Weise.

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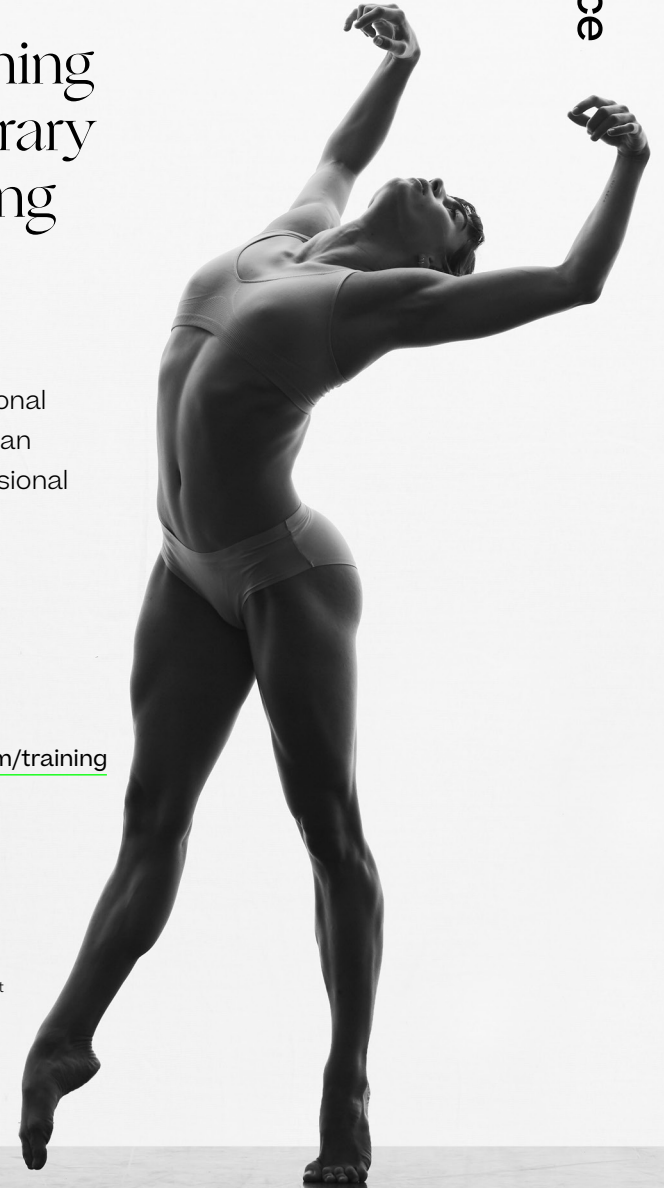
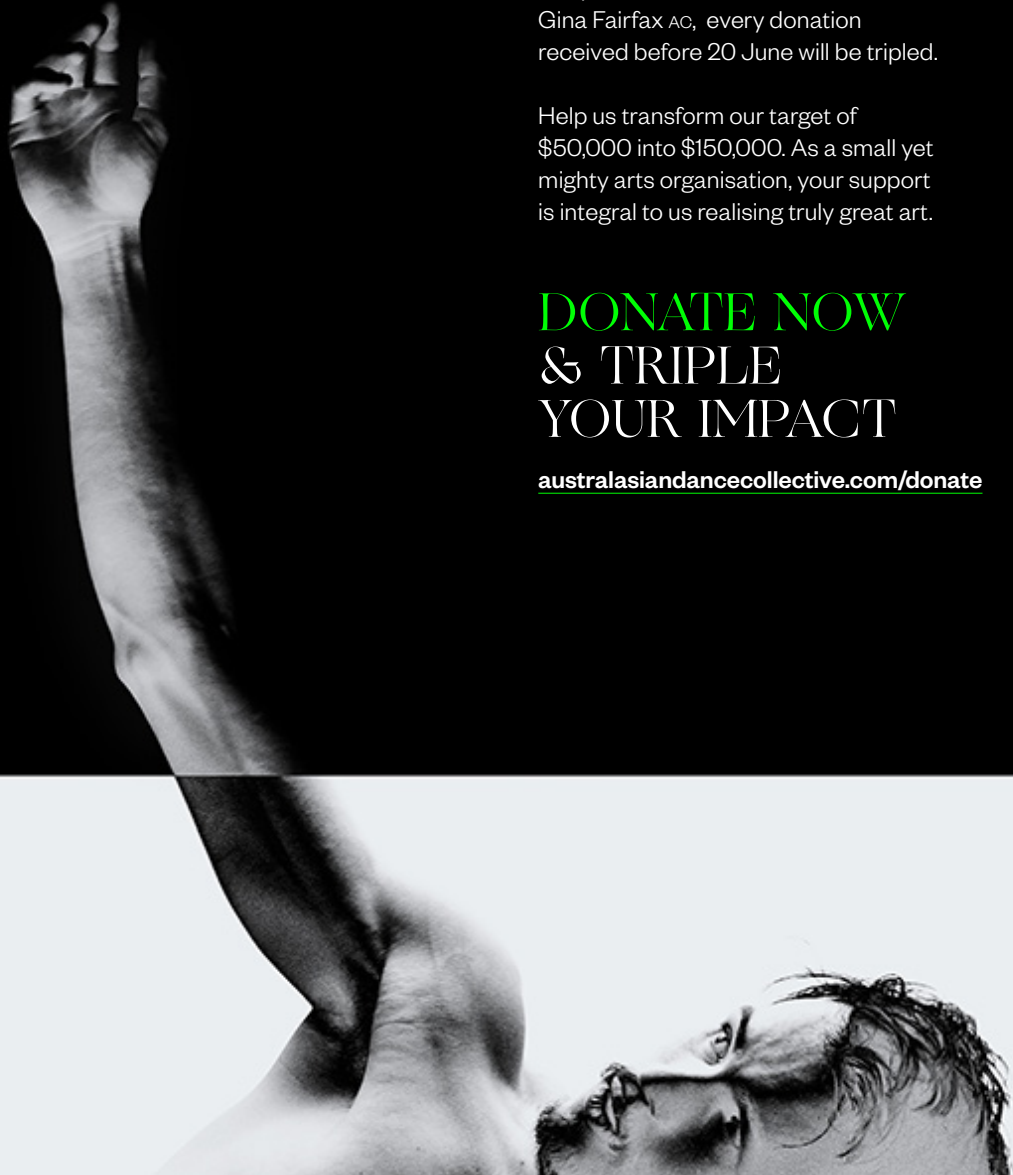
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